

Stanley Kaizawa Interview, #3, June 15, 2000

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**[See also JB-5 Disk 1 (tracks 5-6) & JB-5 Disk 2]**

Regarding the letter I wrote Faubion (Bowers) in which I described how I censored Gan no Iwa and other plays. He never answered me. Relations got kind of strained. I just got the impression that he felt that, “this is my kuleana (responsibility), Stanley, why didn’t you ask me?” But of course he was gone. So I felt he got hurt because I didn’t consult with him. But whatever we did, no Kabuki censorship after Faubion left, we followed his model. Kichiemon and he were very close. Kichiemon was a very traditional actor. I think Faubion (Bowers) gave Kichiemon some leeway. Now that Faubion (Bowers) was the czar and there was no Earle (Ernst) to say “no, follow the code strictly.”

**Brandon:** Do you remember certain things that Faubion (Bowers) taught or said should be done?

I felt that Faubion (Bowers) knew kabuki much more than I or others did. So we respected his actions.

**Brandon:** What actions are you thinking of here?

When he quit working for CCD (Civil Censorship Detachment) and he left for China, he never told us that we should treat Chushingura a certain way or gave us guidelines. But it was up to us to see what he had done, and then use that as guidelines. Joe (Joseph Goldstein) went to England and studied under (Howard) Lasky, maybe he was 24-25 years old then. He was very pro-labor.

**Brandon:** Did you get any shingeki scripts that were leftist?

Those kinds of scripts didn’t come in until later [after Joe (Goldstein) had gone]. It wasn’t until 1947-1948 that leftist pro-labor scripts began to be submitted. You know the allegory of the monkey and the crab: the monkey harassed the crabs by tossing coconuts down on them. Some amateur troupes used this allegory: the monkeys were the capitalists, and the crabs the proletariat, the workers. “Let’s rise up and beat the monkey.”

**Brandon:** Here are some xeroxes of covers of some censored Japanese language scripts from the Otani library (Shochiku Otani Library).

[Looking at “Kotobuki Kichirei (?) Soga: Kudo Kan (?) Taimen no ba” first page (寿吉例曾我工藤館対面の場 Shochiku A03849

[http://www.arc.ritsumeai.ac.jp/archive01/theater/image/PB/shochiku/GHQ/K45/A03849/A03849\\_001.jpg](http://www.arc.ritsumeai.ac.jp/archive01/theater/image/PB/shochiku/GHQ/K45/A03849/A03849_001.jpg)]

This looks very much like my initials SYK and the writing “Revision and approval.” The page numbers to be changed are written here in kanji: page 22, 23, and 32. This is “ko” 頁) paragraph or page. Dated November 1948 so it’s probably me. [Stanley wrote his initials out and they match the xerox.]

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**Brandon:** There is the stamp Ninka Bango (permission number) 23002 on the cover. Who put this on?

We didn't do that in CCD (Civil Censorship Detachment). That must be a stamp Shochiku put on the script.

**Brandon:** What does the C and the P mean in the censor's stamp?

Maybe the P means "pass" or "permitted." As for C it could mean "censored" or "censor." It could be something that Earle (Ernst) concocted. And these two characters mean "sakujo" 削除 "delete," that's my Japanese writing. By this time my Japanese was pretty good. I'm living in Rome and doing what they do. This isn't the first time this play was done. So I went to the files and pulled out an earlier script and followed what Earle (Ernst) or Faubion (Bowers) had done before. This is already 1948. By then things were settled in. But you know, I don't recall there being rows and rows of filing cabinets. I'm visualizing Radio Tokyo and there were a few filing cabinets set up between the theatre and motion picture sections. In Kanto Haiden we had some filing space with glass doors on the upper part. But we didn't have rows and rows of scripts.

**Brandon:** How many copies did Shochiku bring in?

They had to bring the Japanese text, and to facilitate things they brought their own English translations (done by their own translators). CCD (Civil Censorship Detachment) would then have its translator staff screen the Japanese text and compare it with the English translation. Usually it wasn't a word for word translation, but more a synopsis. **[Check some of the English translations against the full Japanese script to see how complete the English version is.]** This was done by the Japanese nationals who worked for CCD (Civil Censorship Detachment). Theatre had its own group that worked just for us. I am looking for a picture that shows all the translators in the theatre section. Yoneyama and Kakizaki and my very close friend Kaku Tokushiro a Todai graduate. (He is an art collector.) I last saw him 12-13 years ago in Japan when Teshima invited the two of us to come over and visit.

After CCD (Civil Censorship Detachment ) folded up, I came home to Honolulu for a couple of months, and then came back to Japan. In order to get a visa I came as a "foreign trader." I wanted to get married in Japan. Kaku worked for me when I imported to Hawaii osmandia, the orchid medium, from Japan. I made a few coins. Then I went into the Air Force in May or June of 1950.

**Brandon:** [Looking at Japanese language scripts again. Shochiku A03850  
[http://www.arc.ritsumeit.ac.jp/archive01/theater/image/PB/shochiku/GHQ/K45/A03850/A03850\\_001.jpg](http://www.arc.ritsumeit.ac.jp/archive01/theater/image/PB/shochiku/GHQ/K45/A03850/A03850_001.jpg)) Here is Sukeroku, censor stamp number 2039, with no signature.

Another script, is signed "Lt. (Earle) Ernst, 29 Jan 46." censor stamp 810 (or 870, not very clear). This is the first script I've found with Earle's (Ernst) name on it.

I thought Earle used a stamp with his name on it.

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**Brandon:** Maybe he got the stamp later. Maybe he might have changed his stamp. Here is Kanjincho, with (Seymour) Palestin's stamp and the censor stamp 615 which is different from 2033 that (Seymour) Palestin used on other plays. But this is early, 2 May 1946. **[Note that this was a banned play and (Seymour) Palestin passed it, not Earle.]**

I think this is Pa - ri -chi, for (Seymour) Palestin (巴里而). I remember Seymour's (Palestin) three-character hanko.

**Brandon:** Here is Momijigari October 46, stamp #2033, and Palestin's stamp. [Looking at the next script. Shochiku A06733 紅葉狩  
[http://www.arc.ritsumei.ac.jp/archive01/theater/image/PB/shochiku/GHQ/K45/A06733/A06733\\_001.jpg](http://www.arc.ritsumei.ac.jp/archive01/theater/image/PB/shochiku/GHQ/K45/A06733/A06733_001.jpg)]

And look at this.

It reads "OK, FB, 29/ 2/ 47." That's Faubion (Bowers). No question that's his initials. **[So Bowers was working as a censor by late Feb. 47.]**

[Looking at Sugawara, Gan no Iwa scene. Shochiku K42/Su28/ア 4C 菅原傳授手習鑑  
[http://www.arc.ritsumei.ac.jp/archive01/theater/image/PB/shochiku/GHQ/K42/A04707/A04707\\_001.jpg](http://www.arc.ritsumei.ac.jp/archive01/theater/image/PB/shochiku/GHQ/K42/A04707/A04707_001.jpg)]

Upper right: 1 hours 20 minutes (performance time). It's a gloomy play in which Sakuramaru commits seppuku. "Special" is handwritten, and sakujo, delete, p. 26. Perhaps the upper left Shochiku stamp: : probably means "return as soon as possible. (必乞返却)" And here is Honcho Nijuhiko, Shochiku #21600 (Shochiku K43/H84/イ A 本朝廿四孝  
[http://www.arc.ritsumei.ac.jp/archive01/theater/image/PB/shochiku/GHQ/K43/A03751/A03751\\_001.jpg](http://www.arc.ritsumei.ac.jp/archive01/theater/image/PB/shochiku/GHQ/K43/A03751/A03751_001.jpg))  
Censor stamp #2037, and definitely (Stanley) Kaizawa's initials, 12/7/48.

And Narukami, #21599 (Shochiku K42/Ts94/オ 鳴神  
[http://www.arc.ritsumei.ac.jp/archive01/theater/image/PB/shochiku/GHQ/K42/A27422/A27422\\_001.jpg](http://www.arc.ritsumei.ac.jp/archive01/theater/image/PB/shochiku/GHQ/K42/A27422/A27422_001.jpg)), with (Stanley) Kaizawa's initials and dated 12/7/48. **[Note: Gan no Iwa above and Narukami are numbered in sequence—21599 and 21600— and dated the same day, so they must have been part of the same bill!!]**

**Brandon:** I'm pretty sure (John) Allyn (Jr.) came to Tokyo in January 1949, so this play must have been when you were heading the section.

After Faubion (Bowers) left, there was myself, Eddie Mitsukado who lives now in Manoa (his wife was Suda Keiko, Toho's top dancer). He's somewhat older than I am, maybe 83-84. I call his wife from time to time. I'll get in touch with him.

**Brandon:** Here is a Kanjincho, approved with censors stamp 2036, 24 September 1948, and probably Stanley's (Kaizawa) initials.

Here is a Natsu Matsuri (夏祭) for Tokyo Gekijo, Kichiemon and Tokizô Troupe, CCD (Civil Censorship Detachment) stamp 2039, sakujo "delete" p. 20. No initials. Translator: "from July 5, 1947." [Looking at kanji notation on Natsu Matsuri script.] Watanabe was more in

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administration, and I don't think would have written "sakujo, niju paaji" here. Freddie Yoshida spent a few years in Japan before the war, so he could write Japanese. By the way, Kichiemon was one of three brothers, all by different mothers, with Tokizo and Moshio, who became Kanzaburo.

**Brandon:** And here are your initials again with the stamp #2037. **So the stamps seem to be moving around.** The CCD (Civil Censorship Detachment) stamp doesn't seem to have movable numbers.

If there was a written history of PPB (Press, Pictorial, and Broadcasting Division) in Tokyo [like the ones for Osaka] that would refresh my memory. Our CO (Commanding Officer) was (William B.) Putnam. Sykes, then deputy CO (Commanding Officer), chastised me for getting a speeding ticket in my jeep, and when I used the excuse of a broken speedometer, he said you used that excuse once before, and he took my driver's license away from me for six months.

[Looking at chart JRB (James Brandon) made up from info in (Robert) Spaulding's article, showing Kunzman as an early head of District I PPB (Press, Pictorial, Broadcasting) (Spaulding took that job later) and Costello head of PPB (Press, Pictorial, Broadcasting) overall, and (Kenneth) Cameron head of Pictorial] I remember that after (Kenneth) Cameron, then Arthur Mori a Nisei civilian (married a zaibatsu daughter, stayed and died in Japan) when we were at Kanto Haiden and Walter Mihata, also a civilian, took that position (from Honolulu, deceased but widow living). **[Showing the move from military officers to civilians in those positions.]**

Terry Fujitani or Furukawa can fill in pieces of when we moved or when personnel came or went.

CCD (Civil Censorship Detachment) was given two free tickets every day at Togeiki, in a great side. I think Earle (Ernst) just put his foot down and said, "I don't want to have to call up and ask for tickets and then be told there aren't any. Set aside two tickets for CCD (Civil Censorship Detachment) very performance, then we can go whenever we want." And we got two for every other theatre, Shinjuku Daiichi, Teigeki, Shinbashi Enbujo, all the big theatres. At the Enbujo there was also a VIP viewing room (kihin shitsu) that we always requested. [So CCD (Civil Censorship Detachment) got special, good seats, naturally.] We used the tickets for inspection purposes, but a lot were left over. All the tickets were given to me, at the beginning of each month. So I handed them out to guys who wanted them. Once when Mori saw me doing this, he called me in to bawl me out, "I'm the head of Pictorial, bring them to me first." I told Earle (Ernst), and he said, "why that low down snake in the grass." He felt sorry for me. In smaller theaters.

I'm a bit disappointed with (Alexander) Calhoun. I made contact with him about five years ago, to attend a MIS (Military Intelligence Service) veteran's reunion, but he wasn't available for lunch. I later wrote a Christmas card saying I'd like to have lunch with him, but he didn't bother to reply.

Regarding the special performances for Allied Forces, Hartman was in charge of Special Services and he arranged for the special programs. I got to know him because he would ask us to

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help him out. And I got to know the Stars and Stripes writers who came to us to get synopses of what was being staged. That's when I met Donald Richie, who was a **PFC (Private First Class?)**, correspondent with the paper who wrote about the performances. (He took the GI (Government Issue) bill at a mainland school.) Special performances for troops that I remember are: Mikado, a Bunraku, Gappo ga Tsuji, Shoroku's Tsuchigumo, and Shibaraku (I have good, dated photographs in another album of these performances (photos can be seen in Skalb1). In Shibaraku, Tokizo, playing Asahina, an onnagata role, said to Gongoro, "Hallo." A special performance was one time, at the end of a usual run. I suppose the idea came from Special Services and they may have contacted the CI&E (Civil Information and Education) theater people. Once in a while CI&E (Civil Information and Education) contacted us, but we didn't ever work with them. CI&E (Civil Information and Education) handled clearance for American music, and if we got a script in which the producer/performer wanted to use an American song, we would call CI&E (Civil Information and Education) to ask if the song had already been cleared, or whether royalty would have to be paid.

**Brandon:** Several times (Faubion) Bowers has claimed credit for arranging the special performances for troops.

Perhaps the performances started during Earle's (Ernst) time. Or maybe, it began during Faubion's (Bowers) time, because he knew the actors.

**Brandon:** It is interesting to me that Earle (Ernst) was such a strong minded person, who never budged when arguing with Joe Goldstein. Why did Earle (Ernst) listen to (Faubion) Bowers?

I think Earle (Ernst) had some respect for Faubion (Bowers) when he discovered that Faubion (Bowers) had been an aide to MacArthur, with all the pictures of Faubion (Bowers) going out of the Dai Ichi building for lunch with MacArthur. And I think Earle had respect for him. But in time Earle (Ernst) found out things about Faubion (Bowers) that he didn't like. I wouldn't say that Earle (Ernst) got swayed over, I think he came to respect what Faubion (Bowers) knew about kabuki. Faubion (Bowers) kept pushing the idea that kabuki wasn't just a Japanese art: it was a universal art, like Shakespeare. I think Earle (Ernst) became convinced that was so. This is just my conjecture. Because later on, after Earle (Ernst) saw many kabuki plays, he arrived at the conclusion that this was like Shakespeare or a Greek play, with elements of tragedy and of comedy. After a short period, Earle (Ernst) watched kabuki, he was in control, was the czar of kabuki. And he got intrigued. He and I went to the opening day of each kabuki production. And wanted to know more. So he got a sabbatical leave for one year and came back to Japan where Yoshida in Shochiku gave him a pass for full access to Kabukiza and others. Yoshida gave him the green light. And as a result Earle (Ernst) wrote "The Kabuki Theatre" which in my opinion is the finest text book on kabuki. Donald Keene has written about kabuki, too, as a heralded Japanese scholar. But Keene's specialty was literature. I met him once or twice unofficially during the censorship days.

**End**